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Art Programme
for Uppsala Tramway



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Transformations: Art Programme for Uppsala Tramway

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Introduction



Uppsala is one of Sweden's fastest growing cities. Its development is characterised by lofty ambitions, not least in terms of sustainability. Uppsala is building a new tramway to connect the various parts of the city and create opportunities for more people to use public transport in a convenient and sustainable manner. The tramway project is a collaboration between Region Uppsala and Uppsala Municipality. The new tramway is scheduled to open in 2029.

The work of Region Uppsala and Uppsala Municipality is driven by the conviction that urban planning and culture are strongly interconnected. The importance of art and culture in people's lives – for our well-being and health – is central to the development of Uppsala. Integrating public art into the tramway project is part of this work.

An art programme is a policy document that establishes the forms of cooperation, design and preconditions for art initiatives on a comprehensive level. The Art Programme for Uppsala Tramway is being developed in collaboration between Region Uppsala and Uppsala Municipality. It constitutes the parties' joint policy document and the overall framework for the project.

The Art Programme for Uppsala Tramway will be detailed in separate tender documentation for specific commissions, containing site descriptions, conditions and requirement specifications. All art commissions are based on one common artistic focus, *Transformations*.

The following parties have been involved in developing the Art Programme for Uppsala Tramway:

Steering Group: Andreas Bjersby, Head of the Art Unit (Region Uppsala); Anna Ehn, Head of the Unit for Public Art (Uppsala Municipality); and Pia Sörås Stafllin, Development Manager (Uppsala Municipality).

Writers: Wanja Eriksson, Project Manager (Region Uppsala), and Tuva-Li Peter Lidé, Public Art Curator (Uppsala Municipality).

Editor: Veronica Hejdelind (HallemarHejdelind).

Background



Uppsala Tramway

As part of the Four Track Agreement concluded between Uppsala Municipality, Region Uppsala and the Swedish Government, which will see the railway line between Uppsala and Stockholm upgraded to four tracks, a new tramway is to be built in Uppsala, to connect Uppsala Central Station with the new Uppsala Södra/Bergsbrunna train station. The tramway will have two branches: one running through the district of Ultuna and one through the districts of Gottsunda and Rosendal.

Approximately 17 kilometres of track will pass through 14 neighbourhoods calling at 22 stops (including termini). The system also includes a planned tram depot in Näntuna.

The tramway is expected to be operational in 2029.

Work on the tramway will be performed as a joint project between Uppsala Municipality and Region Uppsala.

The project is presented in detail on the organisations' websites.

Preconditions for Art

The tramway project is extensive and complex. This section summarises the preconditions for the art programme, its goal and the policy documents within the framework of which it is to be implemented.

The Tramway's Design Programme

As part of the tramway project, a multifaceted design programme has been developed. It describes how the tramway is to be designed, its relationship to existing environments and Uppsala's new development areas, and how passengers, road users and other users of the city's public spaces can be expected to experience the tramway.

The overall goal is to create a tramway characterised by: "Strong identities, good living environments and green paths."

The design objective "strong identities" will be realised by creating a easily recognisable, distinct and uniform line. This is to be achieved through distinct architecture, well-designed tram stop components and line elements and a distinct graphic design profile for the tramway.

The design programme identifies five characteristic zones through which the tramway will travel: inner city, institutional environment, small-scale residential area, natural landscape and urban development area. The intention behind distinguishing these zones is to provide guidelines for how the tramway should be designed for and interact with each type of area.

The design programme highlights art as one of five tools to be used in the design of the tramway. The others are lighting, line elements (that is, the physical attributes that indicate the route of the tram, such as rails, curbstones, markings, etc.), greenery and stops. Art can enhance local character along the tramway route, reinforce the identity of places and the tramway itself, and make it easier for tram users to orient themselves and recognise where they are.

For the art in the tramway project to be able to integrate and interact with other elements as a well-functioning whole, it is important that it is developed with consideration for the design programme's objectives and in relation to the other four tools.

It is crucial that the artistic process begins early and is coordinated with other planning aspects, not least with regard to artworks that are to be physically integrated with foundations, surfaces or structural elements. There are also safety and accessibility aspects to the artworks and they must comply with existing project requirements, including construction, materials and sustainability. To this end, the art will be developed in parallel with the design and construction of the tramway as a whole.

Public Art in Uppsala

Exhibiting art in public spaces is one way to make it accessible to a wider public than those who visit galleries and museums. Art transforms mundane surroundings into inspiring environments and enriches common spaces. As

major buyers of public art, Swedish municipalities and regions are important patrons of professional artists.

Uppsala has public art that has been erected and managed by regional, municipal, state and private clients. Both Region Uppsala and Uppsala Municipality adhere to the One Percent Rule, a funding model for public art whereby one percent of the cost of publicly funded construction projects (new buildings, redevelopments and extensions) is earmarked for art. The One Percent Rule for public art is regulated in guidelines adopted by the municipal assembly of Uppsala Municipality and the regional assembly of Region Uppsala, and it is implemented across the two organisations.

Existing Art Programmes

The tramway route runs through areas where there are already ongoing public and private art initiatives. This often means that there is already an established art programme with a stated artistic direction and long-term plan for artistic development within a given area or location.

While the artistic focus of Uppsala Tramway takes priority over any existing art programmes, these can be viewed as a resource in the tramway project.

Existing Artworks

There are existing artworks along the tramway route owned and managed by Region Uppsala, Uppsala Municipality, government authorities and private property owners. A survey of existing artworks¹ directly adjacent to the route has been conducted for Uppsala Tramway. Areas along some sections of the tramway have many artworks while others are completely devoid of public art. The inner city environment, institutional environments and urban development areas generally have more public art. In small-scale residential areas, suburban areas and natural landscape areas, it is considerably sparser.

Designed Living Environment – The National Policy Area

The Art Programme for Uppsala Tramway is being developed based on and in relation to the objectives of the Swedish Government's Policy for Designed Living Environment. The Government Bill "Policy for Designed Living Environment" (2017/18:110) was passed by the Riksdag in 2018. The bill covers architecture, design, art and cultural assets. A *designed living environment* presupposes that all of these disciplines interact and jointly utilise and develop the environment from a holistic perspective.

As far as the tramway project is concerned, this means both the new tramway and existing design. It is vital that the art is planned in harmony with other initiatives and that the preconditions exist for good collaboration between, for example, artists, designers, architects and landscape architects.

¹ Appendix: Existing Art Along the Tramway Route.

The artistic focus of Uppsala Tramway is an asset in the collaboration with other design-bearing elements of the project.

New European Bauhaus: The International Connection

The New European Bauhaus (NEB) is an EU policy and funding initiative to link the EU's *European Green Deal* to sustainable solutions for transforming the built environment and lifestyles. NEB urges everyone – Member States, businesses and citizens alike – to think in innovative terms and work together to build a sustainable and inclusive future, guided by three inseparable values: beauty, sustainability and inclusion. NEB is a platform that promotes collaboration between researchers and implementers, a bridge between the world of science and technology, art and culture. In Sweden, the work of implementing NEB is being led by the Swedish National Board of Housing, Building and Planning in collaboration with the Swedish Energy Agency, Formas, the Swedish Centre for Architecture and Design, Vinnova, the Federation of Swedish Innovation Companies, RISE Research Institutes of Sweden and Architects Sweden.

NEB can be an inspiring interface and international context on which the art programme and the tramway project can rely for the exchange of experiences, learning and inspiration.

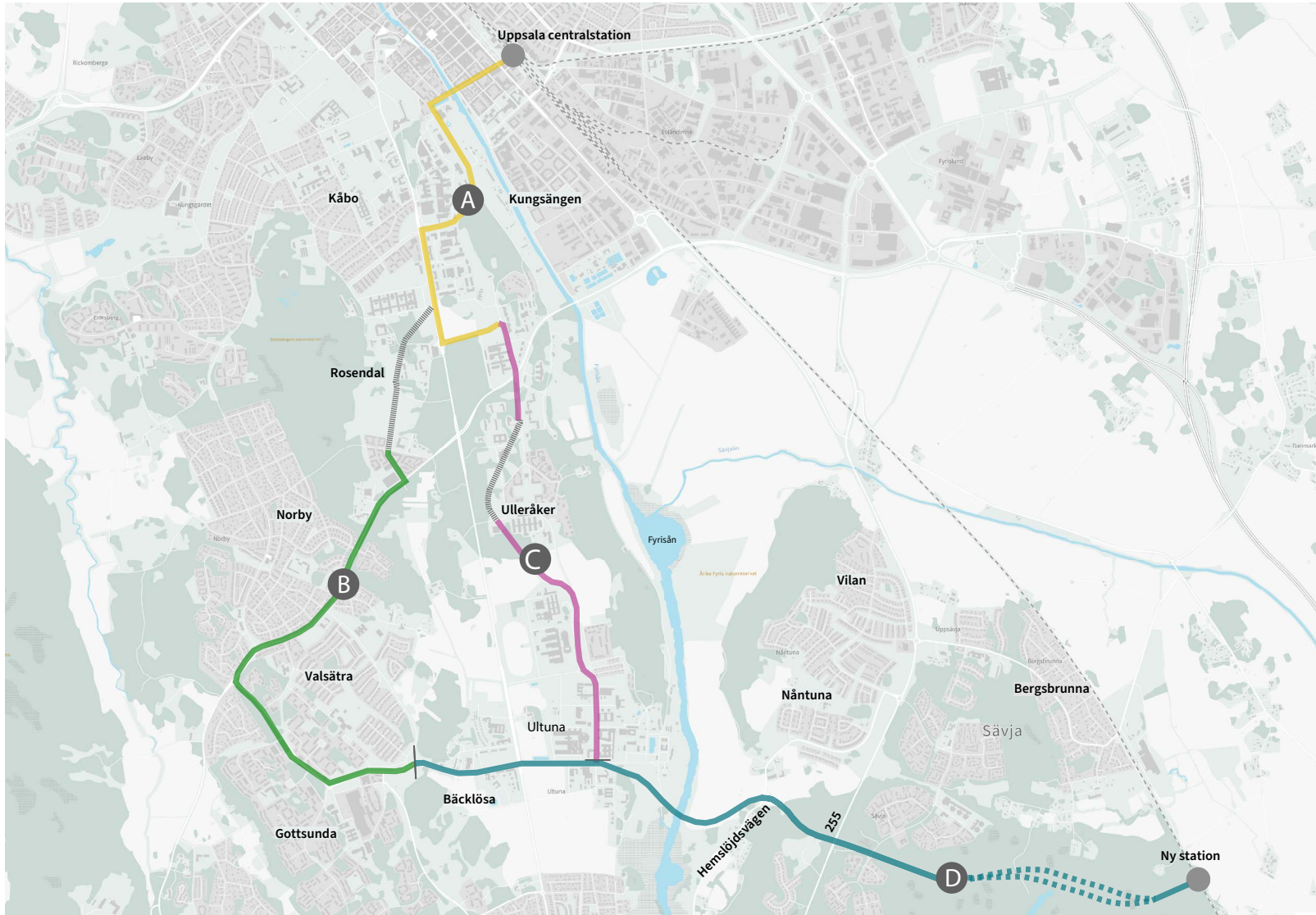


Figure 1 Map showing the route from Uppsala C to the new station in Bergsbrunna.

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ARTISTIC FOCUS:

Transformations



Curatorial Intentions

The artistic focus of the Art Programme for Uppsala Tramway is *Transformations*.

This concept relates both to the transformation of the urban environment and the landscape that tramway construction entails and to the changes in patterns of movement created by tram travel. *Transformations* can also be read as a metaphor for the inner transformation in each individual passenger created by their impressions and experiences of using the tram.

The breadth of meanings, contexts and associations provided by the theme of *transformations* offers artists engaged in the tramway project ample room for interpretation. It also serves as a coherent and holistic theme for the project. *Transformations* is the common thread running through the entire project, and serves as a framework for the work of integrating art into Uppsala Tramway.

For artists, the artistic focus provides a common starting point.

In each individual commission, the artist or group of artists can freely interpret, associate with and define the concept based on their own artistic practice, then propose methods, collaborations and innovations for what art can be and express within the context of the tramway project.

Public art is part of Uppsala Tramway's identity. It must be of superior quality and vary in the forms of expression, materials and techniques employed. Artistic competence is an asset at every stage of the project.

The local characteristics of the zones identified in the project's design programme are to be viewed as an asset in completing the commission. Artistic design commissions must be carried out with consideration for the requirements for the various environments, surfaces and functions of the tramway.

In certain locations, art can spark recognition through subtle and small-scale impressions, while in other environments it can take up more visual space.

Artworks may be:

- Additional physical objects (e.g. sculptures, mosaics on floors or facades).
- Artistic processing of predetermined materials (e.g. integrated works of art).
- Non-physical elements (such as colour schemes, sound art, light art).
- Temporary art projects (e.g., art exhibited during the construction period or art interventions in the inauguration of Uppsala Tramway).

Transformations

To broaden the idea of how the concept of *transformations* can be used in the project, researchers, poets and other stakeholders working in Uppsala have been invited to offer their reflections based on their respective disciplines. At a later stage, these stakeholders may be asked to participate in dialogues with the artists. A selection of their views and perspectives will be cited in the art programme.

“Transformation is what happens between the conscious choices you make and how they pan out in 10, 20, 30 years. Someone thought of something 20 years ago. How did it turn out? What caused all the twists and turns that led ‘this’ to become of ‘that’? That whole process, what actually happened — that’s transformation.”

Emma Hammarbäck, Community Planner and Public Transport Strategist,
Region Uppsala

Areas for Art

To complement existing art along the tramway route, the following overall focus areas for new art have been identified.

Areas in which there is currently no significant amount of art, such as the southern part of Section A (Sjukhusvägen–Dag Hammarskjölds väg), Section B (between Rosendal and Gottsunda) and most of Section D.

Within the focus areas, one or more of the following sites may be artistically designed:

- Sjukhusvägen–Dag Hammarskjölds väg:
 - the stops at Yttre Sjukhusvägen and Uppsala Biomedical Centre (BMC)
 - the bicycle tunnel under Dag Hammarskjölds väg, close to BMC
 - the retaining wall adjacent to Uppsala Science Park
 - technical shelters.
- Vårdsätravägen–Hugo Alfvéns väg:
 - the stops at Slädvägen and August Södermans väg
 - technology shelters
 - acoustic barriers along Vårdsätravägen
 - bicycle tunnels
 - bicycle parking.

- Section D:
 - track areas at Bäcklösa and Ultuna Park
 - all stops
 - the bridges over the River Fyris and Stordammen
 - technology shelters
 - the depot area.

Environments where space is to be given over to an artwork art and where it is deemed to be able to create added value are those through which many people pass, such as major tram stops and public transport hubs. At these locations, the experience of the tramway can extend beyond the station area, for example in connections to other modes of public transport, cycle paths or adjacent urban open spaces.

Other areas may also prove relevant to ensuring the dissemination of art along the entire tramway.

When formulating targeted art commissions, both the holistic perspective and specific, delineated environments must be taken into account.

Locations, Surfaces, and Components for Art

The tramway includes many different components that can be artistically designed. The following is a list of some possible locations for artworks in the project.

Land and tracks

The following parts of the tramway route include hard surface track areas where art could be incorporated into the surface covering:

- Section A, between Uppsala Central Station and Studenternas
- stop near the Ångström Laboratory
- the stop at Lyrikparken
- the southern end of Ulls väg and the stop at Ultuna Park
- the stop at Bäcklösa.

Adjacent pedestrian and bicycle tunnels have been identified in detailed development plans as particularly important places for artistic design. It may also be justified to formulate artistic design commissions for pedestrian and bicycle paths and other surface areas.



Figure 2 Illustration showing focus areas for art.

Stops

Uppsala Tramway has a total of twenty stops (not including termini) These are highlighted in the design programme as important public spaces in the city. The components of these stops have a uniform basic design and are then adapted to the site conditions and passenger needs.

One goal is that the artworks will help create a sense of identity for the stops and make them more recognisable. How commissions are formulated will depend on factors such as the design of the stop, its immediate surroundings and flows through it. To avoid taking up space on already narrow platforms, as well as for safety and functional reasons, art can be integrated into existing materials.

Public art has already been commissioned in close proximity to the stops next to Talltorget and Rosendals torg in Rosendal and Vinghåsttorget in Ulleråker as part of ongoing urban development. These stops therefore have the least need for new art via the tramway project. This also applies to the stops in the inner city.

The Trams

An investigation into potential surfaces for artistic design on the trams themselves is underway as part of preparing requirement specifications. This is being coordinated with the preparation of the design guide for the procurement of trams. Artistic design can be incorporated into all or a selection of trams by, for example, incorporating art into existing interior materials or through the use of sound art. The exterior of trams can feature art in, for example, colour schemes or foiling.

Depot

At the tram depot, locations for artworks have been identified on the retaining wall along the track on the south side of the depot, as well as at the entrances for tram and motor traffic. The focus of art commissions will be on the outer perimeter encountered by the public, with the goal of creating a place that is not perceived as anonymous or exclusive. The detailed development plan for the area allows for a stormwater pond with high recreational value to be built at the northern end of the depot. It is important to consider this area from a design perspective.

Building works and technical shelters

Building works such as bridges and retaining walls, as well as the facades of technical shelters, can be designed in ways that attract interest and elevate the site in question. Relevant surfaces are determined based on factors such as their location in the urban environment and visibility. Some places are only glimpsed in passing, while others are experienced for extended periods of time.

Retaining walls are to be built at several locations along the tramway. One identified surface suitable for art is the retaining wall to be built between Sjukhusvägen and Uppsala Science Park.

Acoustic barriers must be erected, especially along both sides of Vårdsättravägen. These are elements that can be artistically designed.

New bridge structures can be artistically designed, for example through the finishes on railings, light art, or surface coatings.

Termini and station areas

The tramway has two termini, one adjacent to Uppsala Central Station and the other adjacent to the new railway station in Bergsbrunna, within the Uppsala S station area. These are covered by the tramway's art programme, *Transformations*.

The station areas are being developed in collaboration between the Swedish Transport Administration, Uppsala Municipality, Region Uppsala and relevant property owners.

Uppsala C is an extension of an existing facility. The management of existing art and new art is handled by the partners as the station area is developed.

Target Groups

Art on the tramway will be experienced by and affect many people, both residents of Uppsala and visitors to the city. Some will travel by tram only occasionally, while others will use the tramway every day. Some users will travel only a few stops, others along the entire route. For the staff who work on the tramway, it will be their work environment. The tramway will be an integral part of the cityscape and will affect everyone's experience of Uppsala, regardless of whether they travel on it.

Some of the art projects may take into account various priority target groups, such as children and young people.

The tramway should function as a coherent art experience supported by its overall artistic focus, *Transformations*.

Communication and Intermediation

The art programme and art initiatives will be communicated through the communication plans prepared by Region Uppsala and Uppsala Municipality for Uppsala Tramway. Communication channels may include the tramway project's websites, apps, social media, or printed matter. Region Uppsala's Art Unit and Uppsala Municipality's Public Art Unit can provide links to further information about the project.

The Art Programme for Uppsala Tramway is timely given Uppsala's application to be named European Capital of Culture 2029. Public art is already one of Uppsala's cultural characteristics, and the tramway project will further enhance Uppsala's reputation as an artistic city.

Schedule

The art projects are to be designed and implemented in coordination with the tramway project, both in terms of their timescale and practical implementation.

2024

- Decisions on detailed development plans.
- Preparatory work, including overhead contact lines.
- Requirement specifications for future procurements of infrastructure, vehicles and depot.
- Procurement of infrastructure and vehicles.

2025

- Construction of the tramway and tram depot begins.

2028

- The trams are delivered. Testing of trams, tracks and stops commences.
- Construction continues.

2029

- The tramway is completed and is planned to be ready for use.

“The habit itself

The rope had been fraying for some time; he noticed this with concern, just as there were clear periods of silence in his speech and just as his cheerfulness began to decrease. He was bent over, tying his shoes and having his luggage ready...

-“And for this time too...?”

Towards her as usual, where flowers and fires, where mud in abundance, and where laughter is bread. Where there winter is in his house these minutes. He cursed Cavafy covertly...

-“Don’t worry...I will be back. Of course I won’t be late...”

Mamon Zaidy, poet, Uppsala’s Sanctuary City Author, 2022–2024

Organisation



Cooperation

Cooperation between Region Uppsala and Uppsala Municipality on the art sub-project is based on cooperation agreements prepared within the scope of the Uppsala Tramway project. The Art Project for Uppsala Tramway is to be distributed between the region and the municipality according to the division of investments and operations specified in the agreement. All art commissions related to the tramway must be based on the joint art programme.

The art units at Region Uppsala and Uppsala Municipality will collaborate on each art assignment and ensure that it is supported within the main project. To benefit the whole, art commissions can be coordinated so that a single artist designs different elements within a delineated area. Otherwise, art commissions must be handled according to existing guidelines for art within each organisation.

Financial Conditions

Region Uppsala and Uppsala Municipality are allocating funds from the Uppsala Tramway based on their respective guidelines and in accordance with the One Percent Rule.

It may also be appropriate to seek external funding in various sub-projects or collaborative projects with external partners. For example, financial cooperation with or financing from property owners, construction companies or other stakeholders in the business community located along the tramway route.

One overall condition for investment in and the deployment of artworks is that the region and municipality do so in accordance with existing cooperation agreements. Maintenance and operational requirements must also be specified within the various sub-projects, as each party has different preconditions for investment and operational financing.

Region Uppsala's Responsibilities

Region Uppsala is the regional authority for public transport in Uppsala County.

The region is responsible for investing in stations, vehicles and depots, as well as their operation and maintenance. The region is responsible for traffic management and the operation and maintenance of the tramway system.

This means that art integrated into stops, such as components of shelters, benches, the design of signs, etc. is financed by Region Uppsala and executed through their art unit. The region is also responsible for art at and on the perimeter of the depot, as well as for the artistic design of the interior and exterior of the trams.

Responsibilities of Uppsala Municipality

Uppsala Municipality has a responsibility for societal development in the municipality. This includes the overall urban environment, i.e., land, infrastructure, bridges, pedestrian and bicycle tunnels, bicycle parking, technical shelters and other facilities.

The municipality is responsible for the financing and implementation of fixed infrastructure in the tramway system. The municipality is also responsible for measures related to adjacent infrastructure, such as vegetation and lighting along the route.

This means that art integrated into land, tracks, station platforms or on land adjacent to sites, such as passages and intersections, is financed by Uppsala Municipality and executed through their unit for public art. The municipality is also responsible for the artistic design of technical shelters, bridges and retaining walls along the tracks.

Project Coordination

Achieving the project's ambition for art to be integrated with other design elements will demand technical and financial coordination. Prior to each individual artistic procurement, detailed needs and demarcation lists will be prepared.

These will essentially relate to:

- the coordination of construction project managers/production managers or equivalent parties responsible for the design, installation/assembly and final inspection of the art;
- engineers and other technical specialists to, for example, support and follow up technical requirements related to materials, sustainability and the environment;
- designers;
- architects; and
- landscape architects.

Central Government

There is a co-financing agreement in place between Uppsala Municipality, Region Uppsala and the Government for the construction of Section D of the tramway, known as the Ultuna Link.

Further central government funding has been secured through an urban environment agreement for the construction of subsection A–C of the tramway, known as Kunskapsspåret [the Knowledge Track].

Art initiatives in the vicinity of Uppsala University, the Swedish University of Agricultural Sciences (SLU) and the Swedish Veterinary Agency (SVA) are to be carried out in consultation with the Swedish Arts Council and Akademiska Hus. The municipality and the region are keen to develop cooperation with the Swedish Arts Council regarding the Swedish Transport Administration's planning for connecting the termini to the station areas at Uppsala C and Uppsala S.

“Transformative thresholds in life, such as births, marriages, and death are often marked with rites of passage. These rites help people navigate change and mark the transformation. Religion, or seeking (religious faith), is about the relationship with something greater than oneself. People can seek different things in religion – security, continuity, and stability, but also transformation – to change the course of one’s life and find meaning.”

Martha Middlemiss Lé Mon, Sociologist of Religion at the Centre for Multidisciplinary Research on Religion and Society (CRS), Uppsala University

Dialogues

Relations with residents living along the route are vital to the work of artistic design on the Uppsala Tramway. They have unique knowledge and experience of their neighbourhoods and will see and experience the art in their everyday lives.

Dialogues should be conducted throughout the process, and must always be consultative. The need and opportunities for resident dialogues will be investigated with regard to each individual location. Dialogues can be conducted within the context of artistic commissions or led by project managers or educators before, during and after completed art projects.

Civil society and the business community are seen as important partners for dialogue. Work on dialogues will take place according to the guidelines adopted by Region Uppsala and Uppsala Municipality respectively.

Legal Matters and Procurement



For the purposes of this project, collaboration between Region Uppsala and Uppsala Municipality is conducted within the framework of the Swedish Public Procurement Act (SFS 2016:1145), as well as the ordinances, regulations, guidelines and delegation decisions that govern the relevant government organisations. The project is also covered by the provisions of the Act (SFS 1960:729) on Copyright on Literary and Artistic Works, the Planning and Building Act (SFS 2010:900), the Environmental Code (Ds 2000:61), and the Historic Environment Act (SFS 1988:950).

Procurement of Artistic Commissions

The procurement of artists is to be carried out by the respective art units of Region Uppsala and Uppsala Municipality. Experts in the field of public art will quality-assure and lead the work in dialogue with collaboration groups consisting of representatives from the fields of cultural heritage, architecture and design within the Uppsala Tramway project.

Artists applying for commissions should:

- have an interest in and the capability to deal with complex artistic contexts within infrastructure or construction projects. This may involve dealing with technical conditions and a large amount of available information about a site;
- be able to identify contexts and be interested in both physical and intangible values. This may include taking advantage of the stories and experiences of people connected to the place where the artwork is to be sited;
- take as their point of departure the artistic focus of the project, *Transformations*, and be able to translate impressions and artistic investigations into actual artistic proposals;
- propose and produce a unique art project/artwork for Uppsala Tramway. The artist must also have their own, unique form of artistic expression.

Artistic Terms and Conditions

Artistic freedom and quality are keywords for Region Uppsala and Uppsala Municipality in procuring art for Uppsala Tramway. A clearly formulated description of the assignment and agreements on sketching and execution ensure a mutually secure process. Financial matters, delivery deadlines, insurance and copyright issues are examples of items formulated in the agreement. The starting point is always to protect the artists' working conditions and to create the preconditions for a creative and professional approach to the assignments.

General Requirements for Public Art

In the procurement of new public art, existing works of art and existing artistic representations along the route must be taken into account. New acquisitions of public art must be guided by a diversity and gender perspective. Furthermore, all parties must strive to adopt a sustainability perspective with regard to financial matters, the environment and climate along the entire production chain, from proposal to the planned deployment of the artwork. The sustainability of each individual art project over time must be stated in terms of working life expressed in number of years.

To support the work on environmental and sustainability issues, Uppsala Municipality's climate calculation tool for public art should be a resource for artists within the tramway project. Terms and conditions and requirements are formulated in sketch and execution agreements.

Art Consultants

A curator or team of curators may be procured to provide artistic leadership for specific activities, for their expert knowledge, or as assistant project managers for longer processes within the art project.

Principal responsibility for art projects rests with Region Uppsala and Uppsala Municipality.

“Tradition and transformation are social tensions that work together, but not necessarily in opposition: pioneering traditions of migrants arriving in new settings and adapting to new circumstances, imply reinvention. Tradition is both a structure that constrains and cultural resource for reinvention and transformation. ‘It’s tradition that tradition changes’ as the grandson of a migrant, once told me. Transformation is inevitable: what we make of it is the urgent issue.”

Hannah Bradby, Professor of Sociology at Uppsala University's Department of Sociology

Public Art as Cultural Heritage



The survey of existing art along the tramway route shows that art has been purchased or commissioned from the 1920s onwards. There are a total of around 90 works of art along the route, most of which were acquired between the early 2010s and the 2020s. The second-busiest period for art acquisition was the 1980s to the early 2000s. There are only a dozen works of art dating from the early 20th century to the 1970s. This reflects the development and expansion of the districts in question and an increasing adherence to the One Percent Rule for public art over time. Overall, the survey reveals gender balance between female and male artists, while some five artworks were created by a collective or group of artists.

The public artworks acquired through the Uppsala Tramway project will be owned and managed by Region Uppsala and Uppsala Municipality respectively. They will become part of Uppsala's public art collection and a permanent part of the city's infrastructure. In the long term, public art is Uppsala's future cultural heritage.

“The mind can be transformed into matter, and matter can be transformed into mind. The mind can causally affect the material world, and matter can enlighten the mind about its state. In the right hands, a passing fancy, which initially appears to be an insignificant singularity that cannot even be weighed in nanograms or measured in angstrom units², can transform a horse-drawn carriage into a high-tech tram.”

Wolfgang Staubach, Professor of Mathematics at Uppsala University's Department of Mathematics.

² A nanogram is a unit of weight equivalent to 1 billionth of a gram. An angstrom unit is a unit of length equivalent to 0.1 billionth of a metre.

Related Documents [in Swedish]



Uppsala Tramway Project:

Samverkansavtal RS2021-00514 (2022)
Programhandling Uppsala spårväg (2021)
Planeringsriktlinjer Uppsala spårväg (2020)
Uppsala spårväg, Gestaltningssystem del 1 (2019)
Uppsala spårväg, Gestaltningssystem del 2
(delsträckor A–C, delsträcka D) (2023)
Gestaltningssystem för detaljplan för Uppsala spårvagnsdepå (2023)
Konceptuell plattform (2024)

Region Uppsala:

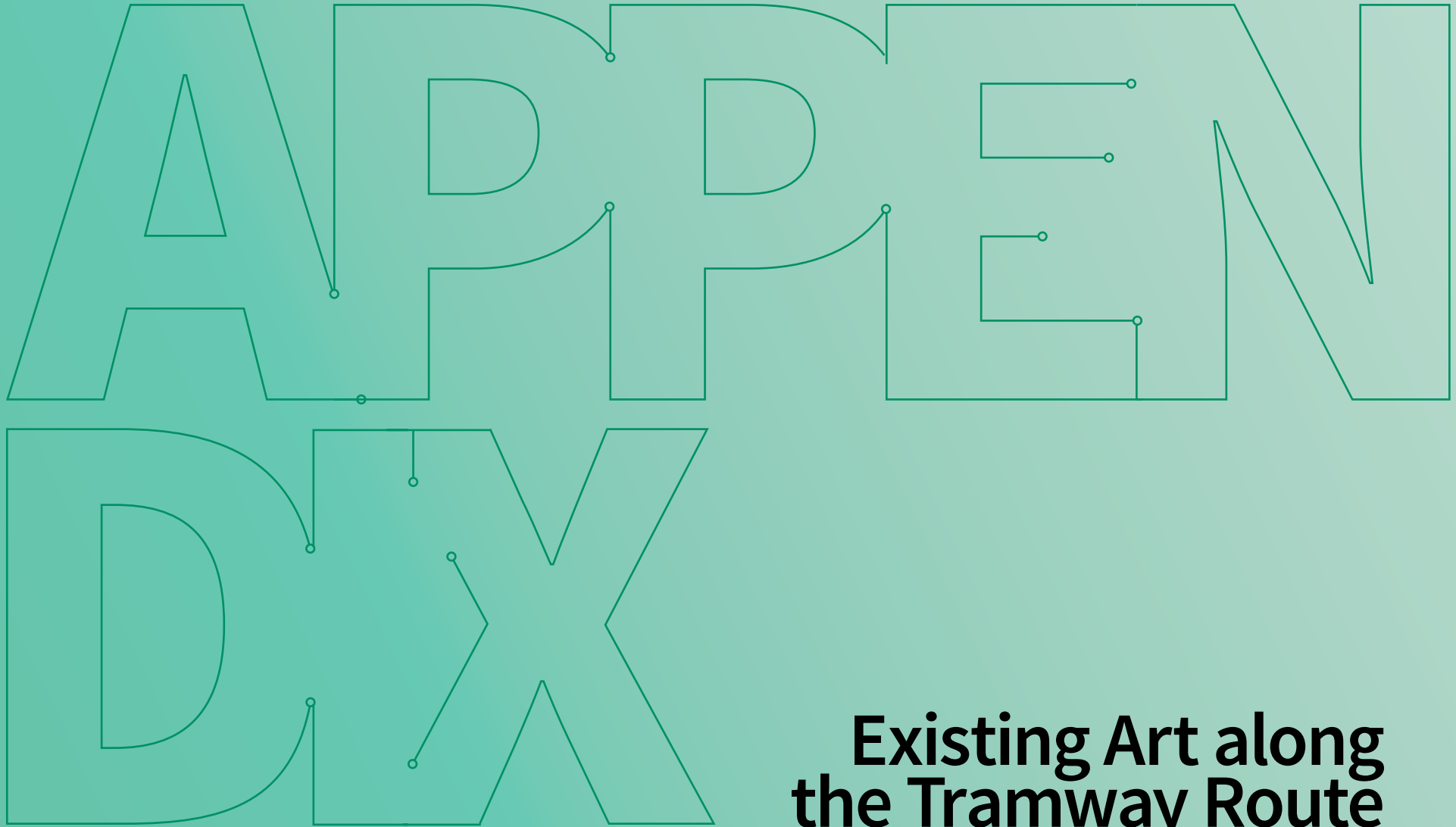
Reglemente för Region Uppsalas styrelser och nämnder
Regionplan och budget 2023–2025
Riktlinjer för konstnärlig gestaltning vid Region Uppsala (2021)
Avsättningsregler för konstnärlig utsmyckning (1999)
Regional kulturplan för Uppsala län 2023–2026
Hållplatshandboken – Riktlinjer för utformning av hållplatser i Uppsala län
(2019)

Uppsala Municipality:

Reglemente för kommunstyrelsen och övriga nämnder i Uppsala kommun (2023)
Delegations- och arbetsordning för kulturnämnden (2023)
Mål och budget 2024 med plan för 2025–2026
Kulturpolitiskt program och handlingsplan (2020)
Översiktsplan, Uppsala kommun (2016)
Uppsalas innerstadsstrategi (2016)
Kulturnämndens verksamhetsplan och budget 2024–2026
Landsbygdsprogram för Uppsala kommun samt handlingsplan (2017)
Arkitekturpolicy (2017)
Riktlinjer för arbetet med Uppsala kommuns offentliga konst (2017)
Riktlinje för beräkning av 1 procent till offentlig konst, rev (2023)

Existing Art Programmes:

Centralpassagen (Uppsala Municipality)
Centralgaraget (Uppsala Municipality)
Studenternas IP (Uppsala Municipality)
Uppsala University Hospital, Entrance 100/101 (Region Uppsala)
Uppsala University Hospital, Production Kitchen (Region Uppsala)
Overall design of the hospital area (Region Uppsala)
Castle area (Uppsala Municipality)
Ulleråker (Uppsala Municipality)
Rosendal (Uppsala Municipality)
Gottsunda (Uppsala Municipality)



**Existing Art along
the Tramway Route**

APPENDIX

Existing Art along the Tramway Route



The current tram line contains existing artworks owned and managed by Region Uppsala and Uppsala Municipality. Uppsala University and the Swedish University of Agricultural Sciences own and manage the art at Akademiska Hus. There are also privately owned works of art.

This compilation contains existing artworks that are adjacent to and visible from the tramway route and its stops.

Image rights belong to Uppsala Municipality or Region Uppsala, unless otherwise stated.



Artist: Astrid Krogh
Title: Rytm [Rhythm]
Created: 2021
Location: Centralpassagen, Uppsala Central Station
Owner: Uppsala Municipality

May be moved in connection with changes to Uppsala C



Artist: Astrid Krogh
Title: Uppsala
Created: 2021
Location: Bicycle parking areas, Uppsala Central Station
Owner: Uppsala Municipality

May be moved in connection with changes to Uppsala Central Station

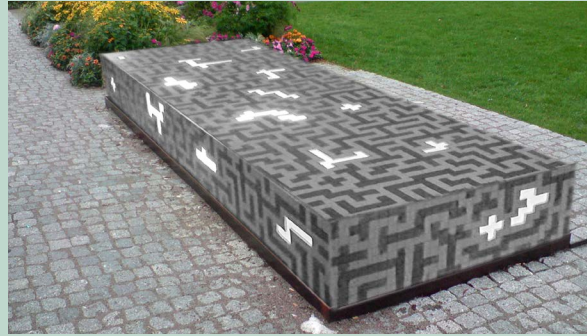


Artist: Tony Cragg
Title: Discussion
Created: 2010
Location: Uppsala Central Station
Owner: Uppsala Municipality

Will be moved in connection with changes to Uppsala Central Station



Artist: Bror Hjorth
Title: Näckens polska [The Nixie's Mazurka]
Created: 1967
Location: Uppsala Central Station, Olof Palmes plats
Owner: Uppsala Municipality



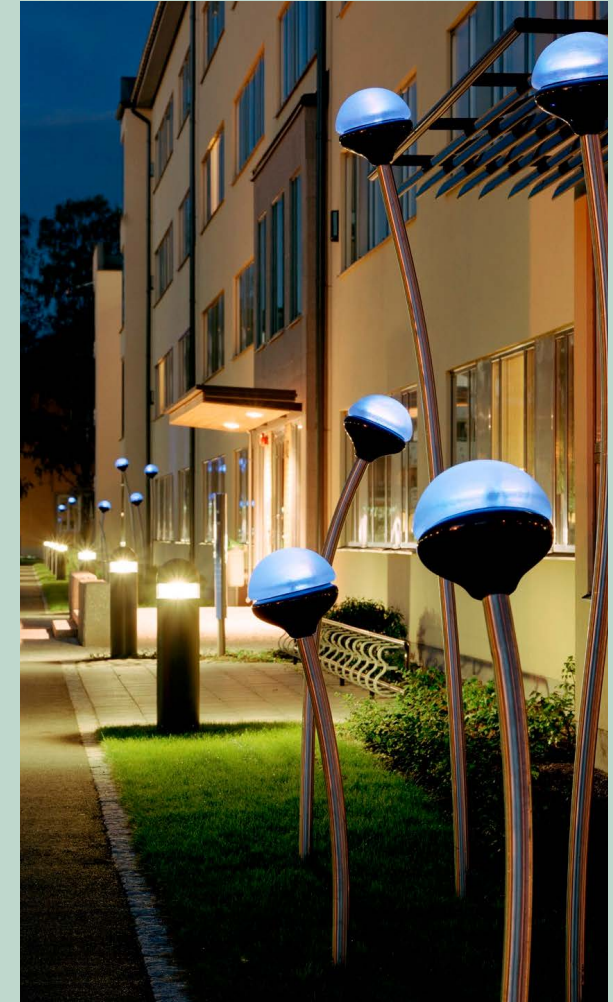
Artist: Helena Laukkanen and Gert Ove Wågstad
Title: Ledljus [Guiding Light]
Created: 2011
Location: Uppsala Central Station, Vretgränd
Owner: Uppsala Municipality
May be moved in connection with changes to Uppsala Central Station



Artist: Stig Blomberg
Title: Systrarna [The Sisters]
Created: 1947
Location: Stadsträdgården
Owner: Uppsala Municipality



Artist: Staffan Östlund
Title: Ljusvandring [Light Walk]
Created: 1992 (installed 2012)
Location: Stadsträdgården
Owner: Uppsala Municipality



Artist: Thomas Nordström
Title: Inplantage [Implantation]
Created: 2004
Location: The Swedish Medical Products Agency, main entrance
Owner: The Swedish Medical Products Agency

PHOTO: MICHAEL PERLMUTTER



Artist: Kajsa Mattas
Title: In Manus tuas (Multiple sub-artworks along the river)
Created: 2003–2004
Location: Östra Ågatan, Nybron–Islandsbron bridges
Owner: Uppsala Municipality



Artist: Olof Hellström
Title: Variabel rapport [Variable Report]
Created: 1965
Location: Islandsbron bridge
Owner: Uppsala Municipality
To be preserved in connection with the expansion of Uppsala Tramway



Artist: Ebba Bohlin
Title: Feelings Are Facts I and II
Created: 2020, 2021
Location: Stadsträdgården/Studenternas IP
Owner: Uppsala Municipality



PHOTO: BOGYLLANDER

Artist: Arne Jones
Title: Sten på sten [Stone on Stone]
Created: 1960
Location: entrance to Uppsala University Hospital
Owner: Region Uppsala



Artist: Kristina Jansson
Title: Pelle Svanslös 1912 [Peter-No-Tail 1912]
Created: 2012
Location: Stadsträdgården
Owner: Uppsala Municipality



Artist: Anna-Karin Brus
Title: Linnés mus [Linnaeus' Mouse]
Created: 2007
Location: Stadsträdgården, Lycksalighetens Ö island
Owner: Uppsala Municipality



PHOTO: Q IMAGE 2019

Artist: Saari Palosaari
Title: In Light of Current Events
Created: 2019
Location: Uppsala University Hospital, Entrance 100/101, auditorium volume/part of façade
Owner: Region Uppsala



PHOTO: TORD LUND

Artist: Rune Rydelius
Title: Betongplatta med tillfälligheter [Concrete Plate with Coincidences]
Created: 1997
Location: Lägerhyddsvägen, the Ångström Laboratory
Owner: Akademiska Hus



PHOTO: WIKIMEDIA COMMONS

Artist: Jan-Erik Björk and Ylva Lindgren
Title: Arne Beurling
Created: 2006–2008
Location: Lägerhyddsvägen, the Ångström Laboratory
Owner: Akademiska Hus



PHOTO: JASON DAVIS

Artist: Annika Oskarsson
Title: Slå följe [Accompany]
Created: 2020
Location: outside Uppsala University Children's Hospital, Dag Hammarskjölds väg
Owner: Region Uppsala



Artist: Astrid Göransson
Title: Linda Bengtssons torg [Linda Bengtsson's Square]
Created: 2019
Location: Academic Hospital, Entrance Square, Entrance 100/101
Owner: Region Uppsala



Artist: Anton Wiraeus
Title: Grown and Circulation 1 & 2
Created: 2022
Location: Travel Centre
Owner: Uppsala Municipality
May be affected by changes to Uppsala Central Station and Uppsala Tramway



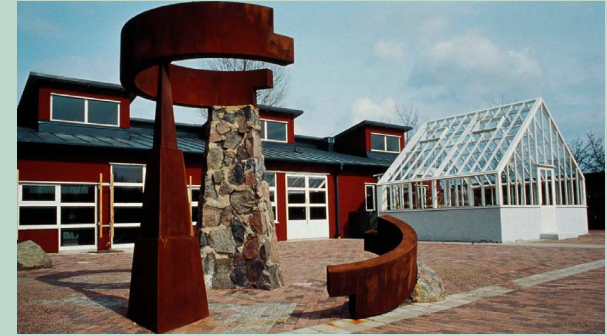
Artist: Ebba Bohlin
Title: Fraktalmoln [Fractal Cloud]
Created: 2011
Location: Lennart Hjelm's väg 9
Owner: The Swedish University of Agricultural Sciences/
 Akademiska Hus



Artist: Stina Ekman
Title: Mutanter [Mutants]
Created: 2012
Location: Ultuna torg/Almas allé
Owner: Akademiska Hus



Artist: Bertil Herlov Svensson
Title: Fragmentarisk sfär [Fragmentary Sphere]
Created: 1993
Location: next to the roundabout at Veterinärvägen/Ulls väg
(NB: the image shows the previous location)
Owner: Akademiska Hus



Artist: Eugen Krajcik
Title: Portal och landskap [Portal and Landscape]
Created: 1993
Location: Ulls väg 28
Owner: The Swedish University of Agricultural Sciences/
 Akademiska Hus



Artist: Knut Yngve Dahlbäck
Title: Keramik mur [Ceramic Wall]
Created: 1977
Location: Ulls väg 2B
Owner: Akademiska Hus



Artist: Mattias Bäcklin
Title: Med urskogen in i framtiden [With the Forest Primeval into the Future]
Created: 2019–2020
Location: Siegbahnsparken and Carlshage in Rosendal
Owner: Uppsala Municipality



Artist: Lars Huck Hultgren
Title: Till hästen [To the Horse]
Created: 1986
Location: entrance to Uppsala Science Park from Dag Hammarskjölds väg
Owner: Region Uppsala



Artist: Carl Milles
Title: Sten Sture
Created: 1925
Location: Kronåsen
Owner: Uppsala Municipality



Artist: Tony Cragg
Title: Chains of Events
Created: 2010
Location: Uppsala Central Station
Owner: Uppsala Municipality
May be moved in connection with changes to Uppsala Central Station



Artist: Maria Bengtsson
Title: Cykel [Bicycle]
Created: 2019–present
Location: Rosendal's main street
Owner: Uppsala Municipality



Artist: Gun Gordillo
Title: La Fôret Miroir [The Mirror Forest]
Created: 2020
Location: Lina Sandells Park
Owner: Uppsala Municipality



Artist: Carl Eldh
Title: Olof Rubeck
Created: 1910
Location: outside the former Anatomicum, Munkgatan
Owner: Uppsala University



Artist: Astrid du Rietz
Title: Fem på sextant [Five to Sextant]
Created: 1971
Location: Lina Sandells Park
Owner: Uppsalahem



Artist: Mikael Pauli
Title: design, exterior wall, technical shelter
Created: 2011
Location: Uppsala University Hospital, Ambulansvägen
Owner: Region Uppsala



Artist: Form Us With Love AB
Title: Gottsundabänken [The Gottsunda Bench]
Created: 2013
Location: Central Gottsunda
Owner: Uppsala Municipality